

Aristography

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Aristography

Fourth Edition

by


Isaac S. Dement

A system of shorthand writing combining the principles of straight joinable and insertable vowel strokes, both being subject to the same general rules of hooks and lengths.

Reengraved and rearranged

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ARISTOGRAPHY

Preface

THE first systems of shorthand were made up of arbitrary signs for words, such a system being called "stenography," meaning "sign writing." No attention was paid to the spelling or to the letters, as each word was represented by an arbitrary sign. Thus, "the world" was represented by a "circle"; "in the world," by a "dot within the circle"; "over the world," by a "dot over the circle," and so on.

The first system of shorthand to gain prominence was produced by Isaac Pitman, in England, in 1837, and was called "phonography," because it had signs to represent the spoken sounds and ignored the spelling.

There have been produced in the world many hundreds of systems, but the only ones to be used extensively are those which have signs for the spoken sounds.

ARISTOGRAPHY is a form of phonography, as it gives signs for sounds; but it is very much unlike it in other respects, as it goes a step farther than any other system of shorthand has gone, by giving to the signs for the vowels as much power as it gives to the signs for the consonants. This feature makes ARISTOGRAPHY an entirely original system.

The English alphabet consists of twenty-six letters. Of this number there are five vowels, *a*, *e*, *i*, *o*, and *u*.

Without vowels, it would be impossible to speak or sing. It is impossible to express thoughts vocally without the use of vowels. Words composed entirely of consonants would be unpronounceable.

The word "ARISTOGRAPHY" comes from two words: *aristo*, "best," and *graphy*, "to write"; and the word, therefore, means, *Best to write*. ARISTOGRAPHY is not only the best system to write, but it is also the most modern system. All other systems are based on the consonants—that is, they are consonant systems—whereas ARISTOGRAPHY is built on the vowels. The vowels are the souls of the words; without vowels, words are dead. Hence, as ARISTOGRAPHY is built on the vowels, it is based on the very soul of speech and song. Because ARISTOGRAPHY gives vowels their proper prominence, it is the easiest and simplest of systems.

ARISTOGRAPHY, however, should not be confused with "joined vowel" systems; for, while the vowels in ARISTOGRAPHY are joinable, they also are subject to all the rules of cumulation given to the consonant signs, with a few rules distinctly their own; that is, a vowel sign may receive hooks and may change its length just as a consonant sign may do. In joined vowel systems, the vowels have no greater power than that of being joinable; words containing consonants cannot be completely represented in such systems by the vowel signs alone; whereas, in ARISTOGRAPHY, a majority of the small and many of the long words may be completely represented by the vowel signs alone, by the aid of the cumulative principles. By "cumulative" is meant the representing of consonants or syllables by hooks and variations in length.

To illustrate the vowel power of ARISTOGRAPHY, below is given a list of words, all written with a single vowel stroke as the base, showing how the

cumulative principles are applied to the vowel signs. It should be observed that all the sounds in the words in this list are represented in the outlines given. The vowel sign used is that which represents the long sound of *a* as in "lay."

a

aid

aider

ray

rate

raider

pray

braid

braider

rain

rained

brain

brained

rave

raved

brave

braved

ration

lay

late

later

lane

play

played

plater

plain

planed

saint

saints

save

saved

stay

stayed

stain

stained

stave

staved

station

stationed

stray

straight

With the simple addition of the signs for the consonants *s* and *st*, the list is greatly lengthened, as shown below:

say































sane

↙	straighter	↙	laced
↘	strain	↘	lanes
↙	strains	↙	slay
↘	strained	↘	slate
↙	spray	↙	plays
↘	sprain	↘	placed
↙	sprained	↙	plains
↘	rains	↘	plaints
↙	brains	↙	slaves
↘	rations	↘	slaves
↙	braves	↙	slain
↘	lace		

The above lists are not at all complete, it being possible to add many more words, especially plurals and derivatives; but they are full enough to prove of interest. And, too, some hooks that are applicable to other signs are not applicable to this particular vowel sign.

When it is remembered that, in the two preceding lists, but *one* vowel sound has been used, and that the signs for the sounds of the other vowels have not been used, a slight comprehension of the vowel power of ARISTOGRAPHY will be gained.

To further illustrate this tremendous power of the vowel signs when subjected to the cumulative principles as set forth in ARISTOGRAPHY, the following short list is presented, in which all the sounds in the words given are present in the outlines, without the use of a single consonant stroke.

	platitude		intended
	oppression		lassitude
	statute		plenty
	splendid		audit
	studied		either
	author		other
	hinder		scintillation
	bronzes		radiate
	link		prosperous
	printers		broad
			splendor
	erudition		retreat
	underrate		plateau
	addition		prairie
	edition		protest
	incessant		

But ARISTOGRAPHY does not stop with this almost marvellous strength of its vowel power in writing words by the use of the vowel signs alone. It recognizes the necessity of utilizing the power of the consonants as well, and provides for the insertion of vowels in forms that can be best made up of consonant signs alone; but, remember, that this insertion of vowels is not hampered by the old Pitmanic multiplicity of vowel signs and placing them in particular predetermined positions beside consonant signs, the vowels, in many cases, being entirely alike save for this delicately adjusted system of placement. In ARISTOGRAPHY, all that is necessary is to shorten the vowel signs and place them beside the consonant signs, as each vowel sign is so different from every other vowel sign that positioning on a consonant sign is entirely unnecessary.

In ARISTOGRAPHY,—and in this it is decidedly unique—there is but one sign for a sound. Take the Pitman signs for *s*. There are two of them, and each has distinct rules governing its use. ARISTOGRAPHY has but one sign. Again, in Pitman there are five signs for *h*; ARISTOGRAPHY has but one. Pitman has two signs for *l*, *r*, *sh*, while ARISTOGRAPHY has but one for each. Where two signs are given for one sound, there must, of necessity, be a multiplicity of rules in order to use the correct sign in the right place. ARISTOGRAPHY avoids that multiplicity.

In Pitman, as the vowel signs cannot be joined, the above double expression is necessary. In ARISTOGRAPHY, the initial and final vowel signs are simply written into the form; and, by the application of the cumulative principles, those same signs frequently carry several consonant sounds by hooks or change in length. This very simple statement should not be passed over hurriedly, for it covers a vital principle of speed and accuracy not found in any other system.

The vowel positions given in ARISTOGRAPHY are not compulsory. They are given for use by the expert to whom they are valuable.

In ARISTOGRAPHY, a form is read as it is written, not backwards as with the Pitman *r*- and *l*-books, and others.

One of the many reasons why ARISTOGRAPHY is so easily read is because the vowel signs are all straight and the consonant signs all curved, thus presenting a decided difference in appearance, which enables an instantaneous reading of the form.

ARISTOGRAPHY, then, presents, among others, the following entirely unique features, each of great value:

1. Joinable vowel strokes.
2. Vowel strokes all straight.
3. Consonant strokes all curves.

4. Vowel and consonant strokes subject to similar rules of cumulation.

5. Insertable vowel signs.

6. Vowel positions for consonants.

In his reporting experience, covering a period of over thirty years, the author met many perplexing situations. It took him over twenty years' active experience in reporting all kinds of matter under all kinds of conditions, to gain the speed which has never been approached by any other writer. In order to make accurate notes under all conditions, he had to entirely revise the Pitman system which he was using, and this revision is now known, and has been so known for over a quarter of a century, as Dement's Pitmanic Shorthand. The immense labor he put into this revision led him to the conclusion that, if that system could be purged of its complexities, the time required to master it would be reduced very materially. It was during this search for chances of reduction that he discovered the principle of straight strokes for vowels and curved strokes for consonants, and the result is ARISTOGRAPHY, in which is retained everything absolutely reliable in the Pitman.

To this combination of straight vowels and curved consonants, he found that the cumulative principles which had stood him in such good stead in the Pitman could be applied much more freely and clearly than to the Pitman. And the final result is that ARISTOGRAPHY requires less movement of the fingers than is required even in his Pitman; hence, ARISTOGRAPHY as a reporting system is *par excellence*.

There is another unique thing about ARISTOGRAPHY which is, that it is entirely and completely an American system, while all the other systems of prominence on the market are simply revisions of English systems.

In preparing this, the fourth, edition of ARISTOG-

RAPHY, the author has had constantly in mind the high-school course, and has so planned this edition that really competent stenographers, or Aristographers, can be graduated in a two-year course.

In the above preparation, I have had the hearty support and valuable assistance of Prof. R. R. Lane, of the Lane School, Cleveland, Ohio; Prof. R. E. Berry, of the University of Wyoming, Laramie, Wyoming; and Prof. Everett St. John, of the Warren Business College, Warren, Ohio, to whom I give my most sincere thanks for the great help they have been to me.

ISAAC S. DEMENT.






Dayton, Ohio, July, 1919.

ARISTOGRAPHY

Lesson One

Heavy Vowels

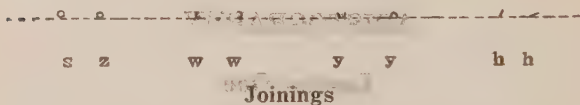
1. Below are given the signs for the heavy vowels. There are five of them, and they are all of exactly the *same length*, and are all *heavy*, the only difference between them being the inclination, or slant. The first three are written downward. The next one is written upward at just enough slant to show it is not horizontal, to distinguish it from the next one, which is horizontal. Each of these signs represents the vowel sound in each of the words given below it. In each case it is the long sound of the vowel that the sign represents.

				
mate fail eight obey	mote coal door crow	mute moot fuel mew	mite type sleight aisle	meet fear deceit marine

Minor Consonants

2. The following consonants are called "minor" because the signs that represent them are small. The signs for *s* and *z* are the same except that the sign for *z* is heavy. They are made with a movement opposite to that of the hands on a clock as you look at it; that is, as a round letter *o* is made, beginning at the top. The two signs for *w* are given in order that if one will not join well the other may be used

The same is true of the signs for *y* and *h*. The first sign for *h* is written downward, and the second one is written upward.



3. Any sign may be joined to any other sign. Some of the joinings are shown below, that a general idea may be had of how they may be joined.



4. In joining *s* or *z* to a vowel, the same movement as that explained above is used; that is, the anti-clock movement. Speed and accuracy in shorthand are much improved by saving labor at every opportunity, and there is a saving here shown in the joining of these consonant signs, that is, *s* and *z*, by using the stroke to which either is joined for part of the circle. Observe this critically in the following and future illustrations. Be sure to notice the direction in which all of the circles are written. Look at the clock and you will see that all of these go in the opposite direction.



W

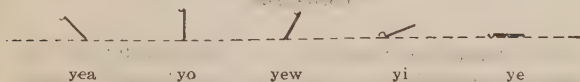
5. As has been said, two signs have been given to represent *w*, in order that the one may be selected which will make the best joining. The first sign is used on *o* and *u*, and the second sign on *i*, *e*, and *a*. When *s* precedes a *w*, the *s* is made very small and

placed inside the *w*, but the *w* is not enlarged. The *w* must not be so joined as to look like a hook.



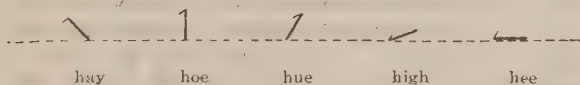
Y.

6. The two signs for *y* are given for the reason stated in connection with *w*. The first sign is used on *a*, *o*, *u*, and *e*; the second on *i*. The *y* should never be so joined as to look like a hook.



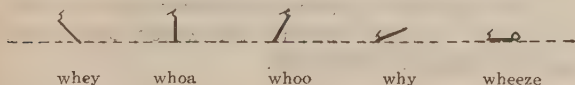
H

7. The two signs for *h* are given for the reasons stated for the two signs for *w* and the two signs for *y*. Do not overlook the fact that the first sign for *h* is *always written downward*, and that the second one is *always written upward*. The first sign is used on *i* and *e*, and the second on *a*, *o*, and *u*. Avoid an obtuse angle, that is, an angle such as would be had by joining the first sign for *h* to *o*, or the second sign to *e*.



Wh.

8. When *wh* occurs in English, it is sounded like *hw*, and it is so written in Aristography. The following illustrations will show clearly how this is done.



Ses

9. When a *vowel and s or z* follow an *s or z*, the second *s or z* and the preceding vowel are shown by enlarging the first *s* into a large circle. This large circle is called *ses*.



Wordsigns

10. There are many words which occur so frequently it would be a waste of effort to fully represent them, thus causing a loss in speed and a corresponding loss in accuracy. To avoid this loss, such words are represented by the sign or signs for one or more of the sounds in them. In order to make it possible to join these words and thus gain speed, some of them are represented by ticks which do not represent any sound in the words; that is, such ticks are not sounds, but arbitrary signs, given for the words they represent. In order to get the full value of these and future word-signs, it is necessary that they be committed to memory so completely that the sign will be remembered instantly upon hearing the word it represents. Any method may be used to memorize them. One way is to put each sign on one side of a card and what it represents on the other, and carry the package of cards with you. Another way is to write a column of the signs; then write opposite each sign what it represents; then cover up the column of signs and write opposite the words the signs representing them; then cover up the words and write the signs opposite the words, and so on until the signs are mastered.

Positions

11. To further increase the speed and accuracy, a single sign is made to represent several words by placing that sign in *three positions*, that is, *above the line*, which is called the *first position*; *on the line*, which is called the *second position*; and *under the line*, which is called the *third position*. These positions will be readily understood by an examination of the following list of simple wordsigns. This list is composed of wordsigns composed of the simple consonant signs and the *ticks* heretofore mentioned. It will be observed that the first sign used is the sign for *s*, and that this sign in the *first position*, that is, above the line, represents both *is* and *his*; in the *second position*, that is, on the line, it represents the one word, *us*; while in the *third position*, that is, under the line, it represents the two words, *as* and *has*.

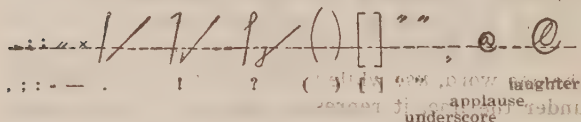
12. Simple Wordsigns

o	is, his	'	ought
o	us	---	who
o	as, has	---	whom
\	of	c	we
---	to	---	was
		c	were
\	all	>	with
---	too, two	---	was
		>	would
'	on	v	year
---	or	---	yes
		v	yet
'	already	^	beyond
---	there, their, they are	---	you
		^	your
/	i		a
---	he, the, him	---	an, and
---	how*		

*The wordsign for "how" is in the *fourth position*, which means that its highest point touches the line.

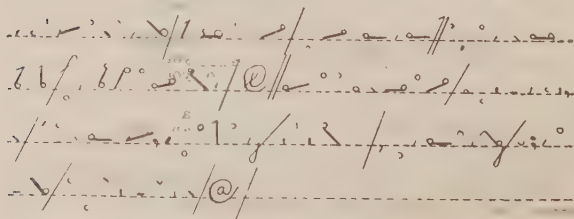
13. In the following Reading and Writing Exercises, all the above wordsigns are used. Each exercise contains them all. Hence, if you will copy and write these exercises until you know them by heart, you will have memorized this list of wordsigns. First read the Reading Exercise and have your translation corrected; then copy it until you can write it from memory; then speed on it, until your limit of speed is reached. Do the same thing with the Writing Exercise.

14. Punctuation Marks



The second sign for the period, exclamation, and interrogation is written upward. The underscore is placed under a form for a word beginning with a capital letter. An extra period sign after a period, exclamation or interrogation, means that the next word begins a paragraph. The circles around the signs for "applause" and "laughter" take the place of the parentheses.

15. Reading Exercises



Now is the time to lay the foundation for high speed. You can do that by copying and speeding as suggested in Paragraph 13. You should be able to write the above exercise in sixty seconds and read it back fluently and without an error.

16. Writing Exercise

Is he with us yet? He has his way, as he was on the high seas a year or two. (Applause.) Who was with him? Sue and Si.—or, they are on their way there. He is already there and they are all there beyond the haze. Why would you say so of him?

Who ought to see us? He was there, too. I say, how is he to see? He has your eyes. (Laughter.)

With whom was he? We were there with you. Yes, and he was there, too. He is an Ace.

ARISTOGRAPHY

Lesson Two

Review

1. What does each of the following signs represent?



Major Consonants

2. The strokes representing the *major consonants*, which are those consonants represented by full length strokes, are of the same length as the strokes representing the vowels. The vowel strokes are all straight, while the major consonant strokes are all curved.

Positions

3. The *major consonant strokes* are written in *three positions*, which are identical with those shown in the list of wordsigns given in Lesson One, except as to the *third* position. The *third* position is through the line for all ascending or descending strokes and *below the line* for all horizontal strokes. Bear this in mind, for the horizontal major consonants will not be given for some time. The following illustration shows the three positions in which the major consonants are written, for which illustration the heavy vowel signs have been used.

i or e

o or u

a

First position:

Second position:

Third position:

Omission of Light Vowels

4. The light vowels may generally be omitted within a form; such as *i* in *sip*, *hip*, *whip*, *swim*, *swish*, *hitch*, *miss*; *e* as in *mess*, *step*, *chess*, *wedge*, *gem*; *o* (any *uh* or *au* or *light o* sound), as in *watch*, *wash*, *small*, *yawl*, *moss*, *josh*, *bosh*; *u*, as in *such*, *much*, *chum*, *judge*, *some*, *come*, *dumb*, *hum*; *a* as in *sap*, *tap*, *map*, *mass*, *gas*, *hatch*, *ham*, *swam*, *hash*, *sash*.

5. Putting the first stroke of the outline in the position assigned for the omission of that vowel, shows such omission. In following illustrations many examples of such omission will be shown. The habit should be formed early in the study of omitting the light vowels, or neutral vowels, and the illustrations hereafter given are presented for that purpose.

Circle of Consonants

6. A circle is always formed within the curve of a consonant stroke, irrespective of the direction in which it is turned. This will be fully illustrated as the different consonant strokes are given.

M

7. The consonant *m* is represented by a *light upward* curve on the same inclination, or slant, as the stroke for the vowel *i*. It is *never written downward*, as that would conflict with the stroke for *ch* which is given below. Observe the omission of the light vowels.



m whims hams hums yams swims some mum

Sh

8. The double consonant *sh* is represented by a *light upward curve*, just the opposite of the curve for *m*, with the same inclination. It is *never written downward*, as that would conflict with the sign for *th*, which is given later in this lesson. Observe the omission of the light vowels in the following illustration.



sh swishes washes hash sashes lush smashes shams

Ch

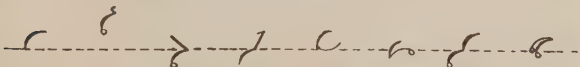
9. The double consonant *ch* is represented by a *light downward curve*, of the same inclination as the stroke for the vowel *u*. It is *never written upward*, so it cannot conflict with the stroke for *m*. Observe the omission of the light vowels in the following illustration.



ch chess hatches watches switches such chums much

J

10. The consonant *j* is represented by a *heavy ch*, and is always written downward. This sign represents the sounds of *j* in *judge*, *g* in *gem*, and similar sounds. Observe the omission of the light vowels in the forms given below.



j wedges ages huge josh jams judges smudges

Th

11. The double consonant *th* is represented by a *light downward curve*, opposite to the stroke for *ch*. This sign represents the light sound of *th*, as in *think*. The heavy sound of *th*, as in *that*, *them*, *though*, is shown by making the sign for *th* heavy. Observe the omission of the light vowels.

th th moth withe hath thath smith thumb

12. The consonant signs given in this lesson are as follows. Memorize them, and be careful to write them in their proper directions.

13. The above consonant strokes are parts of a circle. The part of the circle which each occupies is shown in the following illustrations. The arrows in the illustrations show the directions in which the strokes are written. Pay particular attention to those arrows. The inclination of *m* and *sh* is the same as that of *i*, and the inclination of *ch* and *j* and *th* is the same as that of *u*, as illustrated below.

m
i
sh

ch
j
th
th

14. Wordsigns

me, my, time
may
am

advantage
average

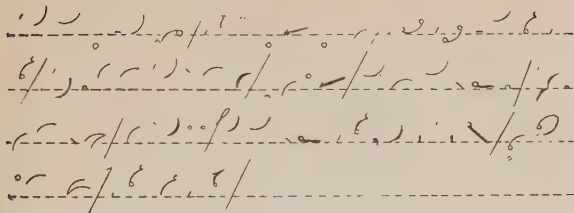
she, wish
shall

think
thousand
thank

each
which
charge

they, them
though

15. Reading Exercise



16. Writing Exercise

She swims some, too. I am on time on an average. I wish you were with me. We think we may use a thousand wedges. Though Sue Hughes has hash, she has yams and mush, too. (Laughter.) Yes, thank you, the average is high. Which of them has the advantage? Each of my chums shall wash two thousand sashes. They charge too much. He smashes his thumb on the jam of the sash with some of the wedges.

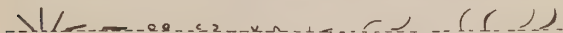
17. Remember what was said as to the Reading and Writing Exercises in Lesson One, and use the above Exercises in the same way. Now is the time to make sure your success!

ARISTOGRAPHY

Lesson Three

Review

1. What does each of the following signs represent? Write a word by the use of each one of them.

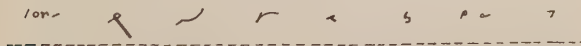


Phrasing

2. *Phrasing* means to join together, and the following phrasing principles should be fully mastered, as they save much time, increase the speed, and make the reading of notes easier.

I

3. In phrasing, the wordsign for *I* may be written upward or downward, the direction used being the one that produces the sharper angle with the sign to which it is joined. But, remember that this wordsign *must keep its position*, which is the *first position*, at all times; and, remember also that it is *never affixed* to any sign except the wordsigns for *as* and *and*, and when it is affixed to either of those, it still keeps its position, and the *as* or *and* is taken out of its position.



I I say I shall I am I was I would as I and I

He

4. To distinguish the wordsign for *he* from the wordsign for *I*, the wordsign for *he* when prefixed

is *always written in its own position*, the *second*. This wordsign may be affixed, and when affixed it loses its position, except when affixed to *as* or *and*. Remember, *I* in the first and *he* in the second position.



he he was he shall was he as he he is and he may he

How

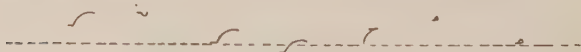
5. The wordsign for *how* is *never affixed* in phrasing, as it must always keep its position, which is the *fourth*. (A sign in the *fourth position* must touch the line at its highest point.) Remember, *I* in the *first*, *he* in the *second*, and *how* in the *fourth position*.



how how was how would how is how may how shall and how

A, an, and

6. In phrasing, the wordsigns for *a*, *an*, and *and* are represented by a *light horizontal* or a *light vertical* tick. This tick is *never slanted*. Remember that. When it is phrased, it *loses its position*; that is, the sign to which it is attached keeps its own position, whatever that may be. But, (with the exception shown in paragraph 9), *this tick can only be prefixed*. This is to prevent a conflict between it and the tick for *the*, which is *never prefixed*, and which will be presented in the following paragraph.



a time a year and may and am and which and is and us

The, him

7. The wordsign for *the* and *him* may be *affixed*, but can *not be prefixed*. When it is phrased, it

loses its position. It may be written upward or downward, the direction being used which gives the sharper angle with the stroke to which it is affixed.



the-him was the is the of the all the to the and the with him

His, is, us

8. The wordsigns for *h-is* and *us* may be phrased, as shown in some of the illustrations already given. When phrased, they generally lose their positions, except after *and*, as shown in paragraph 6, and that is because *and* loses its position when phrased.



h-is us which is charge us to us he is how is and is and us

Has, as

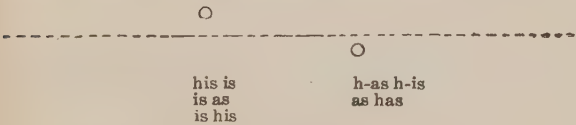
9. The wordsign for *h-as* may be *prefixed* or *affixed*, losing its position in either case, except before *the*, *a*, and *an*, as shown in the preceding illustrations.



h-as as I as he as the as an as she as we as you

H-is, h-as Enlarged

10. The wordsigns for *h-is* and *h-as* may be enlarged to *ses* to add another *s* wordsign.



You

11. The wordsign for *you* may be *prefixed* or *affixed*, and *inverted*, losing its position in any case.

This also applies to *your*.



you you may you shall you think which you
you thank charge you

General Rule

12. From the above rules it follows that the first word in a phrase, (except when that first word is *h-as*, *you-r*, or *a-n-d*), takes its proper position.

13. Wordsigns

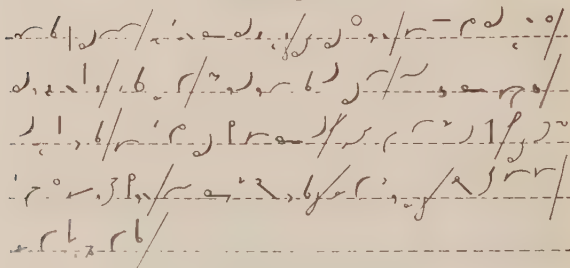
566 suggest
U. S.
United States

these
those, thus
this

— | even
... - - - | - over
only

memorandum

14. Reading Exercise



15. Writing Exercise

He was only over there with them a year, I think. This sash is his. This is as much as we wish. She has some matches. I see, even as you see, how the U. S. has the advantage. I would suggest these were of the United States. On this memorandum there is a ham and a yam — these he is to charge to those who wish them.

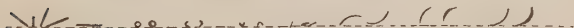
15. Remember what has been said about practicing these exercises, and make the best of your opportunity.

ARISTOGRAPHY

Lesson Four

Review

1. Write words using each of the following signs:



T, D

2. The consonants *t* and *d* are represented in *three* ways, as follows:

- a. By *light* and *heavy* vertical curves.



t d touch tush tooth dim dumb ditch dash dodge

- b. By changing *s* into a *small loop*, called *steh*, initially or finally. (*Steh* is not used for *sd* or *zd* initially.)



sty iced stay haste stow host stew used stem mist
stitch chest jest test tossed

- c. By making a *major consonant* or *vowel stroke* *one-half its normal length*. An *s* affixed to a halved stroke is read after the *t* or *d* added by the halving.



sights seats states stowed stewed mitts met mats shuts
chats jets tots debts dimmed tempts dishd touched
dodged

3. The following diagram shows the part of the circle used in making *t*. It is the west quarter of the circle. By making the *t* heavy, it becomes *d*. The inclination of *t-d* is the same as that of *o*, as illustrated below.



t do
((|

4. Wordsigns

((at
--- (what
out

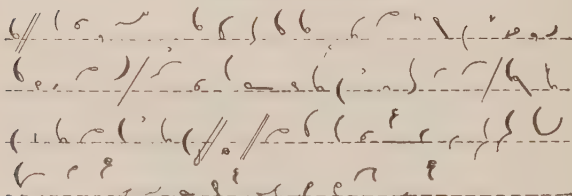
that
--- without

((did, dollar
--- do
had

immediate
--- sometime
somewhat

((designate
--- Dear Sir
distinct-ion

5. Reading Exercise



6. Reading Exercise

His thoughts were somewhat dimmed. She tempts me to do this. My debts were all met. He states you were without a dollar. You should designate which you wish. My dear Sir, you did what you would do at sometime. We had a distinct and immediate test as to which of the two was out there at that time. What is the distinction you wish to dodge? mast jest dust stemmed dots ditched washed swished dam jet chit headed hatted whetted witted matted wooded hooded

ARISTOGRAPHY

Lesson Five

Review

1. Use each of the following signs in writing a word.



Light Vowels

2. The following signs represent the *light* sounds of the heavy vowels, heretofore given, and these signs are in all respects like the signs for the heavy vowels except that these signs are *light*. The sounds they represent are shown by the vowels in the words beneath them.



pat
pair
bear
where

pot
nor
hall
haul

put
fern
fir
done

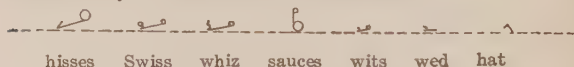
pit
hymn
busy
city

pet
bury
says
friend

3. The following diagram shows the directions and inclinations of these light vowels, which are identical with those of the heavy vowels.



4. The light vowel signs are principally used to represent initial and final vowels, and where the vowel stroke is the only stroke in the word, or, where a vowel stroke is preceded by an initial, or, followed by a final minor consonant.



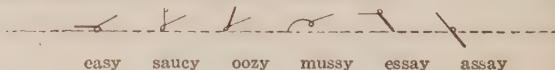
Diphthongs

5. The two diphthongs that need to be represented by signs are *oi* or *oy* and *ou* or *ow*. These signs are given below. When omitted from a form and shown by position, the *oi* is shown by first position and *ou* by third position.



S between Signs

6. In joining *s* between signs, the signs must cross each other, and the *s* is turned clockwise or anti-clockwise as the case demands.



Steh between Strokes

7. When a sign or stroke follows *steh*, that sign must not cross the stroke carrying the *steh*.





















Variation in Inclination

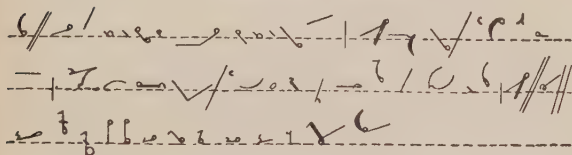
8. The inclination of the strokes for the vowel *i* and the consonants *m* and *sh*, may vary when joined

to other strokes, as the joining will show they are written upward. (See outline for "musty," shown below, and others which come later.)

9. Wordsigns

	in		establish
	it		ordinary
	if		h-our
	any		up
	when		under
	whether		until
	satisfy-actory		Yours truly
	about		within
	advertise		first

10. Reading Exercise



11. Writing Exercise

Dear Sir:

Under what satisfactory test do you wish to advertise with us until our first issue is out? We suggest that it is up to you to satisfy us about your status. You should say whether and within what time you wish to advertise in the first or wait until the ordinary issue. If you wish to establish any test, you may say what and when we may charge you.

Yours truly,

hissed housed soused saws wits hot heads
yachts icy Tessie

ARISTOGRAPHY

Lesson Six

Review

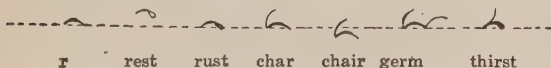
1. Use each of the following signs in writing a word:



R

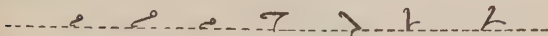
2. The consonant *r* is represented in *seven* ways:

a. By a *horizontal heavy curve*.



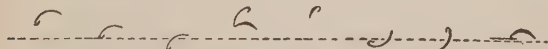
r rest rust char chair germ thirst

b. By a *small initial hook turned clockwise* on vowels.



rights rise reads reach raged roamed room

c. By a *small initial hook turned within the curve* on consonants.



rim rum ram richer ridged rash wrath error

d. By making *m* heavy.



mare hummer hammered stammer rammer murmured

e. By making *sh* heavy.



share shared rasher rusher masher josher washer short

f. By making a *peculiar joining* after *s*.



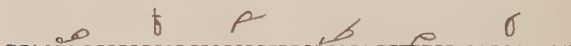
rosy

rosary

usury

recissory

g. By enlarging a *final steh* into a *large loop* called *ster*. A following *s* is placed within this large loop, and a following stroke must not cross the preceding stroke.



sisters

oysters

mystery

history

muster

jester

3. The following diagram shows the direction for the stroke for *r*. It is the north quarter of a circle. It is an *e* curve, as illustrated below.



r
e

4. Wordsigns

here
are
where

several
respect
somewhere

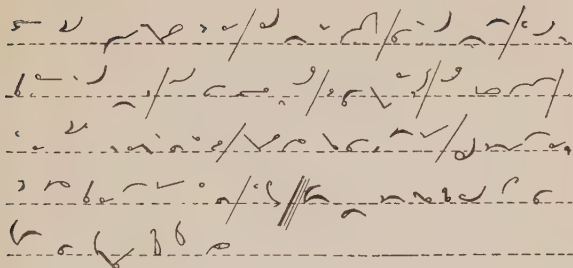
Aristography
extra
Aristographer

memoranda
consider-able-y
considerate

astonish
city
certain

remember
represent
recollect

5. Reading Exercise



6. Writing Exercise

You astonish me with your mastery of Aristography. The sisters are Aristographers. We remember that we rode with them somewhere about a certain city. His history is somewhat of a mystery. Here are several extra asters. We shall respect and consider your wishes. She was too considerate with the roomers where I wrote the memoranda. As I recollect it, I used up considerable of my time on it. Who is to represent him?

dare thirst roasts seats reads ratchet rare mirror
summer washer masters arresters Hester Easter
shyster

ARISTOGRAPHY

Lesson Seven

Review

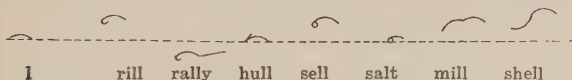


1. Use each of the following signs in writing a word.

L

2. The consonant *l* is represented in *three* ways:

a. By a *light horizontal curve*. This stroke is exactly like the stroke for *r* except that the stroke for *r* is heavy.



b. By a *small initial hook on the circle side of vowels*; that is, it is *joined by an anti-clock motion*. An initial *s* is made very small and placed within this hook, the hook itself not being enlarged.



c. By a *large initial hook formed inside of the curve on major consonants*. A preceding *s* is formed within this hook.



3. The following diagram shows the direction of the stroke for *l*. It is the north quarter of a circle, and is just like *r*, except that *r* is heavy and *l* is light, and is an *e* curve, as illustrated below.



P

4. The consonant *p* is represented in *three* ways:

a. By a *light downward curve*.



p rip lip sip slip chip pit pat

b. By *enlarging* the *r*-hook and the *l*-hook on vowels. The *p* thus added is read just before the *r* or *l*.



praise plays prod plot priest please pride plied

c. *M* may be made double its normal length to add the syllable *per*.



hamper stamper whimper primer jumper romper stomper

B

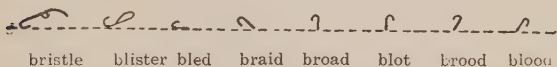
5. The consonant *b* is represented in *three* ways:

a. By a *downward heavy curve*.

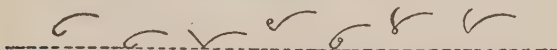


b mob rib lobster bumper bear bishop

b. By *enlarging* the *r-hook* and *l-hook* on vowels. This is exactly the same as the principle for prefixing *p* to the *r-hook* or *l-hook*. If it should be deemed necessary to show that *b* is thus prefixed, the enlarged hook may be *shaded* when the enlarging represents *b*.



c. *M* may be made double its normal length to add the syllable *ber*. This principle is identical with the one given above to add the syllable *per*. Thus, the lengthening of *m* adds either *per* or *ber*, and the context will always show which syllable is added.



6. The following diagram shows the direction and inclination of the stroke for *p*, which is shaded to represent *b*. It is the southwest quarter of a circle, and is an *a* curve, as shown below.



7. Wordsigns

will
large
language

particular-ity
peculiar-ity
party

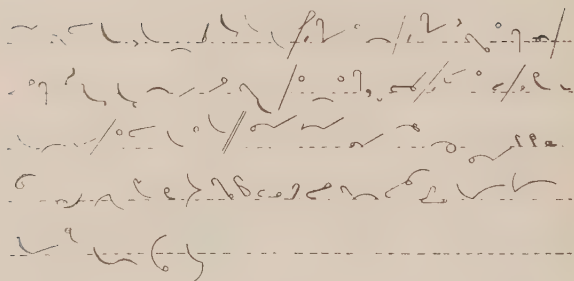
by
be, object
before

practical
practice-se
practicable-ility

principle-al
probable-y-ility
proper

property
propriety
subject

8. Reading Exercise



9. Writing Exercise

Will the large, particular party on principle object, with peculiar particularity, to the peculiarity, propriety, and practicability of the practice of the principal as to the property? That would be probable before a practical, proper, and practicable pledge may be had on the subject by the parties. There is a probability that his language is proper in practice.

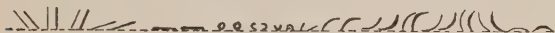
lasts lest Hallie seldom solemn slot slide
clammer slasher lorry slap harpy spot patch
putty breezes price buster plate tamper stamper
happy hubby wabble hill bath bushy

ARISTOGRAPHY

Lesson Eight

Review

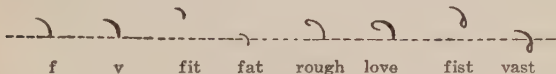
1. Use each of the following signs in writing a word:



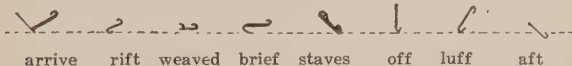
F and V

2. The consonants *f* and *v* are represented in *three* ways:

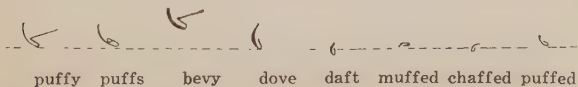
a. By a *light downward curve* for *f*, and the same curve *shaded* for *v*.



b. By a *small final hook*, formed by an anti-clock motion, on *vowels*. A following *s* must be reduced in size and placed within this hook.



c. By a *long, narrow final hook* on *consonants*. A following *s* must be reduced in size and placed within this hook.



3. The following diagram shows the direction and inclination of the stroke for *t* which is shaded to represent *v*. It is the northeast quarter of a circle, and is an *a* curve, (the opposite of *p*), as shown below.



Y

4. The syllable *y* or *ty* may be added to wordsigns by *light v*. (See wordsigns below.)



5. Wordsigns

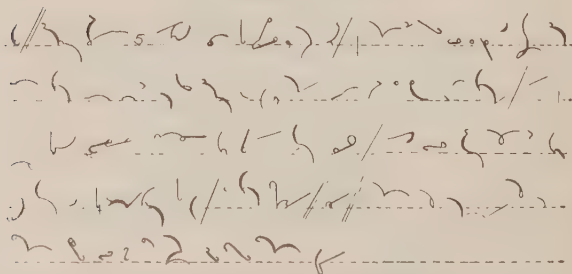
from
for
favor

differ-ent-ence
deliver
familiar-ity

ever
have
very

often
office
official
above

6. Reading Exercise



NOTE. The wordsign for "we" may be **turned over** to avoid a bad joining. The second phrase in above letter illustrates this.

7. Writing Exercise

Dear Sir:

For the very first time in the history of this office, with which you are familiar, we favor you with an official price list in which every different and particular item is subject to immediate delivery. Our familiarity with the trade peculiarities of the above has often evaded error, in which respect we have to differ from some of the trade, and this difference is of value to you. We are ever ready to deliver promptly.

Yours truly

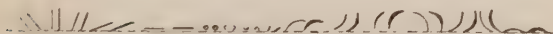
fall fast fiddle fur savage sleeve roved soft
fudge weave bluff level Duffy taffy

ARISTOGRAPHY

Lesson Nine

Review

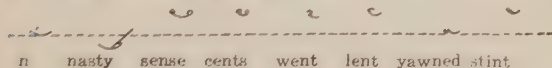
1. Use each of the following signs in writing a word:



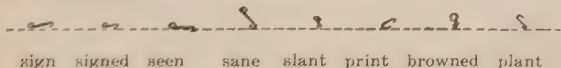
N

2. The consonant *n* is represented in *six* ways:

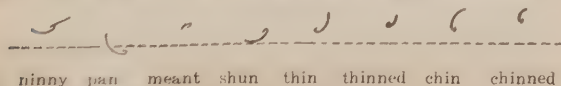
a. By a *light horizontal curve*.



b. By a *small final hook*, formed by a *clockwise* motion, on *vowels*. On *halved strokes* the *n* represented by this hook is *read before* the *t* or *d* added by the halving.



c. By a *small final hook* formed *inside the curve* of *consonants*. The *n* shown by this hook is read *before* a *t* or *d* added by halving a stroke to which this hook is attached. A following *s* must be reduced in size and formed within this hook on consonants.



d. By a *small final hook after s*. A following *s* must be reduced in size and formed within this hook. This hook is sometimes called a back hook.



lesson mizzen reason fastens dozen risen

e. By *substituting s, steh, ses or ster for the n-hook on vowels*, the *n* is shown *preceding the loop or circle*.



lines leans brains plans lanced pranced



bronzed spinster Munster monster

f. When *n* is *preceded* by an *initial vowel*, both the *vowel and the n* may be shown by an *initial back hook before s, ses, or steh*. This is called "in-hook."



incense unsuspicious ensign ensnare

3. The following diagram shows the direction of the stroke for *n*. It is the south quarter of a circle, and is an *e* curve, (the opposite of *l*), as shown below.




-ive, -sive

4. The syllable *ive* may be shown by *light-i-f-hook*, and the syllable *sive* by *s-light-i-f-hook*. See list of wordsigns below.





subjective representative apprehensive comprehensive


5. Wordsigns

 k-new
k-no-w
now


 denominate-ion
done
down

 imagine-ation
general-ly
gentlemen

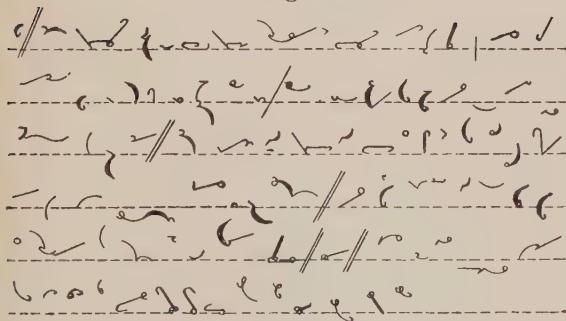
 gentleman
frequent
frequency

 apprehend
apprehension

 upon
comprehend
comprehension

 inform-ation
influence
influential

6. Reading Exercises



7. Writing Exercise

Gentlemen:

We write to inform you that the gentleman whom you now denominate a new General, we apprehend, is just a man without influence or comprehension and the frequency of his visits, we imagine you know, must stop. We knew him years before, down East, and you know him now, and we are apprehensive his imagination is not comprehensive or generally influ-

ential, as we comprehend it. Our apprehension is that we are done with him and his frequent information upon his denomination.

Yours truly,

hence rant hunt many pun mantle jaunt
vents arisen rosin plants bronze complaints ensi-
lage incessant uncivil insipid instance insult
unsaid

ARISTOGRAPHY

Lesson Ten

Review

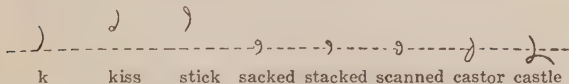
1. Use each of the following signs in writing a word.



K

2. The consonant *k* is represented in *two* ways:

a. By a *light vertical curve*.



b. By *enlarging* the *n-hook* on *vowels*. The *n-hook* on *consonants* is not enlarged. A following *s* must be placed within this hook. This enlarged hook is called "*nk-hook*."



blinks prank lank honk hunk rank plank sink

Vowel-r

3. When *vowel-r* follows an *nk-hook*, the *vowel-r* is shown by lengthening the vowel stroke carrying the *nk-hook*. (In the hands of an expert this principle may be applied to any vowel stroke with a final hook.)



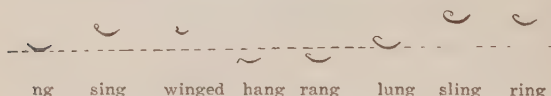
G

4. The consonant *g* is represented in *two* ways:

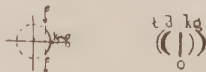
a. By making the stroke for *k* heavy.



b. By making the sign for *n* heavy, *g* is added to the *n*, thus representing the double consonant *ng*, called *ing*.



5. The following diagram shows the direction of the stroke for *k* and *g*. It is the east quarter of a circle and is an *o* curve, (the opposite of *t-d*), as shown below.





-ng-vowel-r

6. The *ng* stroke may be lengthened to add *vowel-r*.





7. Wordsigns


 can, according-ly
come
came

 give
go
ago, gave

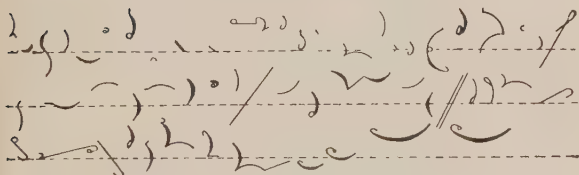
 thing
long
along

 kind
quantity
account

 given
quite
quote

 difficult-y

8. Reading Exercise



9. Writing Exercise

Gentlemen:

We have yours, and we, accordingly, can quote you prices, according to our catalog, on the kind and quantity you give and charge to your account. A long time ago we gave you a list of things which were to be given in our catalog, but the catalog did not come along at the time stated and they were quite overlooked. They will go in our new catalog. This difficulty came about through an oversight.

Yours truly,

cash stack kettle walked wink plankers hanker
gust wag swag rag gump sung swing whang
hinge linger

ARISTOGRAPHY

Lesson Eleven

Review

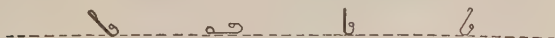
1. Use each of the following signs in writing a word. This line presents the complete Aristographic alphabet.



Shun

2. The syllable pronounced *shun*, spelled *tion*, *sion*, *cean*, *sian*, is represented in *two ways*. This is called "shun-hook."

a. By a *large final hook*, turned *anti-clockwise*, on *vowels*. A following *s* is formed within this hook.



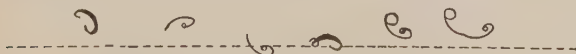
stations

sessions

oceans

Russians

b. By a *large final hook* turned *inside the curve* of *major consonants*. A following *s* is formed *inside* this hook.



portions missions passions insertion suspicions suspensions

Str-

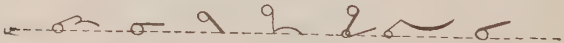
3. An *initial str*, before a vowel, is shown by substituting *s* for the *r*-hook on the vowel.



strip stress strain strove stronger stroll strewn strung

Spr-

4. An *initial spr*, before a vowel, is shown by substituting *ses* for the *r*-hook on the vowel.



sprinkle spree spray sprawl sprucely springer spry

-tion

5. The syllable *tion* is added to wordsigns by the *shun*-hook.



subjection representation consideration suggestion recollection

6. Wordsigns

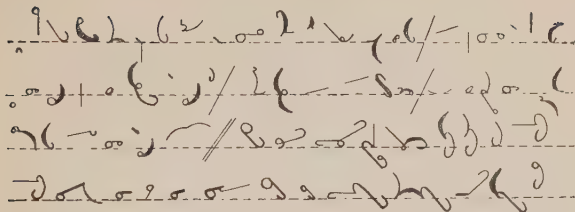
action
attention
generation

associate
extraordinary

express
experience

superintend-ent
superintendence
describe

7. Reading Exercise



8. Writing Exercise

Dear Sir:

We have your list of the property and beg to state that we saw the extraordinary superintendent who has been in superintendence of it for a generation, has brought it under subjection, and whose superintendence is worthy of attention and consideration, as he is a man of action. It is as you describe it and has been under the express care of several superintendents. My associate will write you.

Yours truly

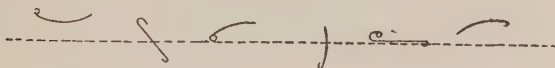
orations reparation addition sensation suction
sanction straw strive strum spread sprat sprig
spring sprint sprout sprung

Lesson Twelve

ARISTOGRAPHY

-ter, -der, -ther

1. The terminations *ter*, *der*, and *ther* are shown by *lengthening* any vowel or major consonant stroke to *double its normal length*. The context will tell which syllable is meant. The syllable added by the lengthening is *read after any final hook on the lengthened stroke*.



winter planter smother candor splendor mender

oo, eu

2. When it is desired to distinguish between the double vowels *oo*, *eu*, or *ew*, the heavy *u* may be used to represent the *oo*, and a light tick struck across it will change it to *eu* or *ew*.



moo

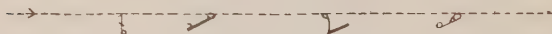
mew

Fourth Position

3. The *fourth position*, as heretofore explained, means that a sign or stroke placed in it must, at its highest point, touch the underside of the line.

to the

4. The words *to the*, when used together, are shown by placing the next following sign in the *fourth position*.



to the to the house to the wise to the sky to the sisters

to

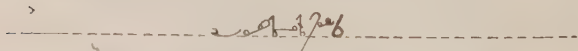
5. The *fourth position* is sometimes used to express only *to* where *the* cannot be read into the sentence following the *to*.

Fifth Position

6. The *fifth position* means that a stroke placed in it must be as close to the next preceding stroke as it can be without being under it.

of the

7. The words, *of the*, when used together in a sentence, may be shown by the *fifth position*. When not so shown, they should be written as given at the beginning of the line of illustrations below.



of the one of the sisters of the hostess of the house of the
brother of the citizen of the United States

of

8. The *fifth position* may sometimes be used to show the omission of *of* only, where the *the* cannot be read into the sentence after the *of*.

9. Wordsigns and Phrases

— neither
- - - another

)) again
- - - against
disadvantage

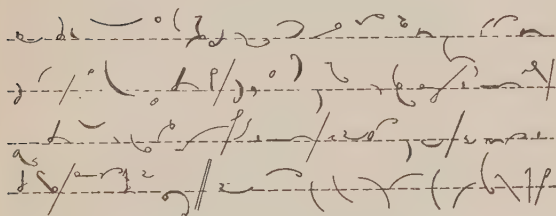
always
- - - almost
although

usual-ly
regular-ity
question

is it
as it
equal-ly

after
afternoon
opinion

10. Reading Exercise



11. Writing Exercise

They will come to the state to see their land. Three of the brothers are members of the army. Neither am I equal to the task again. I saw him after he came to the end of the dock. He and another are equally guilty. Is it his or has it ever been his? As it is, she almost always gets what she wants, although often against disadvantage. In my opinion, it is usually in the afternoon before he raises a question. His regularity is quite regular. There is no regularity about it.

center simper spatter scatter smatter tatters
latter knitter patter thither sitter aider odor
utter

ARISTOGRAPHY

Lesson Thirteen

Prefixes

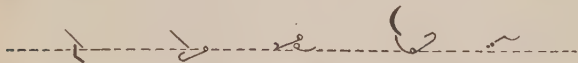
1. The following initial syllables are shown as illustrated below:

a. An *initial syllable* containing the sounds of *k-vowel-m*, *n* or *g*, is shown by a *light dot* opposite the *beginning of the next stroke*. This is called the "con-dot."



camphor cancer comma consist comment commute content cognition

b. Either of the above syllables, and any syllable consisting of the sound of *k* and a vowel followed by an *n*, *m*, or *g*, is omitted from the form and the second part of the form placed in *sixth position* to the first part of the form. (*Sixth position* means that the *second part* of the form is placed *slightly under the first part*.)



accommodate accomplice Wisconsin decomposition concomitant

Im-, ir-

2. The prefixes *im-* and *ir-* are shown by prefixing a *light-i* to the remainder of the form.



improper improbable improvident irregular-ity

Self

3. The prefix *self* is shown by joining or disjoining s. The s may also take the place of the con-dot. When disjoined it is placed as shown below.



selfishness selfsame selfconceit selfdefense selfconfident

Un-

4. *Un* is prefixed to wordsigns by the *in-hook*.



uncertain unsatisfactory

5. Wordsigns

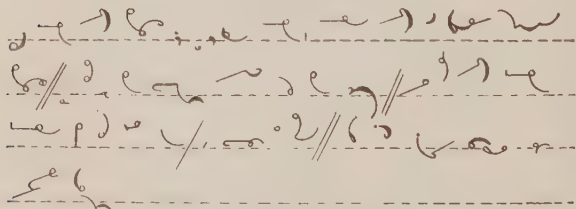
special-ly
especial-ly
because

consequent
consequence
consequential

distinguish
essential-ly

English
England

6. Reading Exercises



7. Reading Exercise

Dear Sir:

We have yours of the 15th, and thank you for it. We especially wish that you come in and look over our special line of English broadcloths, direct from England, because we have a specially complete stock

of these goods. As a consequence of our large line, we offer low rates. Please distinguish from others this essential chance, with the consequential profit to you.

Yours truly,

comprise construe confirm confess accompany
circumstances impart self-complacent self-con-
fessed

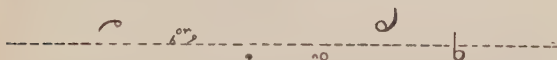
ARISTOGRAPHY

Lesson Fourteen

Joined Affixes, or, Terminations

1. The following *affixes*, or *terminations* are represented by *joining* the following signs:

a. *-self, selves*, by joining *s* or *ses*. After *your*, *ses* is disjoined as it cannot be readily joined.



myself himself yourself yourselves themselves ourselves

b. *-ble-y*, by joining *b*.



able unable irritable-y reasonable-y seasonable-y

c. *-ple*, by joining *p*.



staple simple sample rumple ample temple trample

d. *-ful-ly*, by joining or disjoining *f*.






delightful-ly

hateful-ly

deceitful-ly

careful-ly





e. *-ness*, by joining *s* to *b*, *p*, or *f*, for the affixes given in paragraphs "b," "c," and "d," page 57.

-----  -----  -----  -----
 reasonableness suppleness cheerfulness





f. *-est*, by joining *steh* to wordsigns.

-----  -----  -----
 largest longest

g. *-ment*, by joining *halred-n* where *halred-m-n* hook will not readily join.

-----  -----  -----  -----  -----
 appointment contentment banishment adjustment





h. *-shal*, *-tial*, *-cial*, by joining *sh*.

-----  -----  -----  -----  -----
 partial marshal commercial reverential

i. *-ship*, by joining *sh*.

-----  -----  -----  -----
 lordship hardship worship

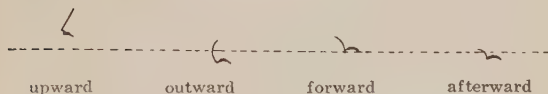
j. *-ious*, *-eous*, *-uous*, by joining *light-u-s*.

-----  -----  -----  -----  -----
 serious sensual furious virtuous

k. *-er*, by joining *r*.



l. *-ward*, by joining *halved-r* or *w-halved-r*.



m. *-body*, by joining *halved-b*.



2. Wordsigns

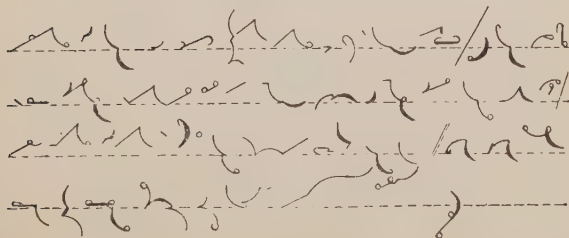
public
republic
republican

possible-y-ility
punctual-ity
impossible-ility

purpose
perhaps
propose

quality
improve-ment
important-ance

3. Reading Exercise



4. Writing Exercise

Dear Sir:

The Republicans of this township propose, punctually and in a regular and proper manner, to improve the important public streets and roads. The importance of such improvements it is, perhaps, impossible to deny. There must be no irregularity possible in the quality of the stuff used. The purpose of the citizens of this republic is to see that it is an impossibility to have anything but punctuality in its contracts. This is a possibility that will come true.

Yours truly,

stable ramble mumble stumble affable sample
thoughtful sinful blameableness carefulness blandishment referential sonship curious

ARISTOGRAPHY

Lesson Fifteen

Affixes

1. The following *affixes*, or *terminations*, are represented by *disjoining* the signs given below.

a. *-ing*, by *disjoining* a *light dot* at the end of a stroke. The plural is shown by *s* in the same position. This dot is called *ing-dot*.

 ^o ^o ^o ^o ^o ^o
saying lashing lashings ripping lacking committing

b. A *minor consonant wordsign* may take the place of the *ing-dot*.

 ^l ^l ^l ^l ^l ^l
saying the owing you-r matting and using his seeing us

c. *-ing away*, by *substituting w* for the *ing-dot*.

 ^w ^w ^w ^w
going away running away giving away falling away

d. *-ingly*, by *heavy-a-tick* in place of *ing-dot*.

 [~] [~] [~] [~] [~]
wonderingly lovingly slightly fittingly accommodatingly

e. *-lessness*, by *ses* in the *ing-dot* place.

heartlessness thanklessness thoughtlessness listlessness

f. *-ology, alogy*, by *disjoining light-o* or *light-a*.

tautology etymology technology mineralogy geneology

g. *-ality, ility, arity, erity*, by *disjoining preceding stroke*. A minor consonant preceding the disjoined stroke may be prefixed to it.

rascality visibility prosperity disparity morality

h. *-graph-y-ic-al-ly*, by *disjoining g*. The *ly* may be shown by *joining light-i* to the *g*.

biograph-y-ic-al-ly stenograph-y-ic-al-ly







i. When rule "g" of this Lesson does not apply to words ending in *ity*, the *ity* may be shown by *disjoining halved-light-i*, and a *preceding consonant* may be prefixed by a *hook* or *circle* to this affix.







scarcity paucity diversity

j. *-mental-ly* by *disjoining mnt*.


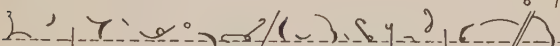

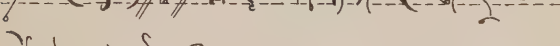
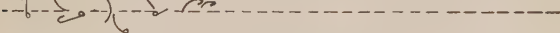
instrumental-ly detrimental-ly fundamental-ly

2. Wordsigns

 knowledge
 acknowledge
 nothing
 next
 necessary
 necessity

 forgive-ave
 forgiven
 forget-ot
 order
 letter
 request

3. Reading Exercise

4. Writing Exercise

Dear Sir:

In caring for the necessary demands of the trade, we allow nothing uncertain or unsatisfactory to stop us. When a necessity arises, our next step is to acknowledge it and use the necessary knowledge in righting the matter, so that we shall have nothing to regret, forgive, or forget when we get another order, letter, or request. We have forgiven much rascality — we forgave it and we forgot it, also.

Yours truly,

writings owing you physiology mineralogist
 legality fertility sensibility mortality mobility
 sincerity duplicity veracity multiplicity precocity
 acidity lucidity regimental-ly

ARISTOGRAPHY

Lesson Sixteen

Broken Forms

1. When it is difficult to join two parts of an outline, the outline may be broken at that point and the second part begun close to the first part. This is illustrated in Paragraph 2.

Past Tense

2. The following illustrates how the *past tense* is shown.



use used rot rotted lay laid settle settled wed wedded
list listed pat patted knot knotted indebted fit fitted

Multiple Vowels

3. When *two or more vowels occur together*, they may be *changed to ticks*. *Ia* may be changed to *y*, and *owa* to *w*.

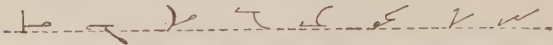


India Lucia Ohio Olio Sylvia Iowa idea filial



Retracing



4. It is not always possible to make a complete *hook* between strokes, in which case the first part of the hook *retraces* the end of the preceding stroke. Care should be taken not to curve a following stroke. The curve from the point where the retracing ends to the beginning of the following stroke, should be



as small as possible. With this in mind, observe critically the following illustrations.





oppressed replaced grist help helm slippery hurry hilly

5. Wordsigns and Phrases





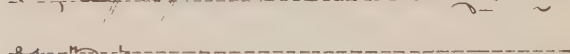
 hundred
 natural

 Cordially yours
 Very truly yours

 understood
 understand

 observe
 proprietor
 world

6. Reading Exercise

7. Writing Exercise

Dear Sir:

We observe that the proprietor of the building does not understand that he should do the necessary improvements. We understood that he was the natural one to do this and are of that opinion still. He will probably give a hundred reasons to prove he is right, but our belief is that he is "no good" in this world and should be ousted.

Cordially yours; and, also, very truly yours,

place placed rate rated settle settled wedded
lasted complied hinged Asia Silesia

ARISTOGRAPHY

Lesson Seventeen

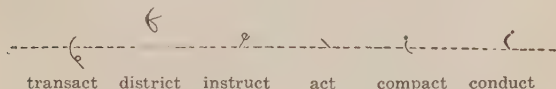
Omissions

1. The following signs may be omitted where such omission will improve the form materially, or, where their insertion is difficult.

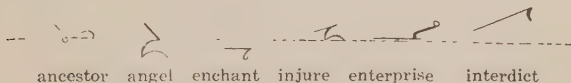
a. *ran* in *trans*.



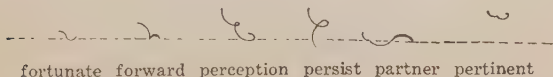
b. The sound of *k* in *ict*, *act*, *uct*.



c. Where a word begins with *vowel-n* and an *n-hook* or *in-hook* will not readily join, the *n* may be omitted.



d. *r*, when *vowel-r* end an initial syllable. This must not be carried too far.

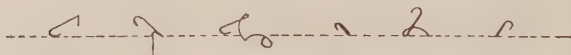


e. When *h-vowel-r* or *-l* begin a word, the *vowel* may be omitted.



hurl harm harmony hark hulk health harness hero

f. In some cases, where *p-vowel* begin a word, the *vowel* may be omitted.



period parabola peristalsis parade perusal pollute

g. As a general rule, where a word begins with *vowel-consonant*, and such *consonant* cannot be represented by a hook, loop, circle, or change of length, such *consonant* may be omitted.



absolve obdurate extent obtain opposite abandon abdomen

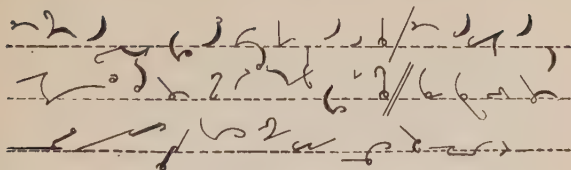
2. Wordsigns

absolute
oblige

require
into

opportunity
opposition
proposition

3. Reading Exercise



4. Writing Exercise

Dear Sir:

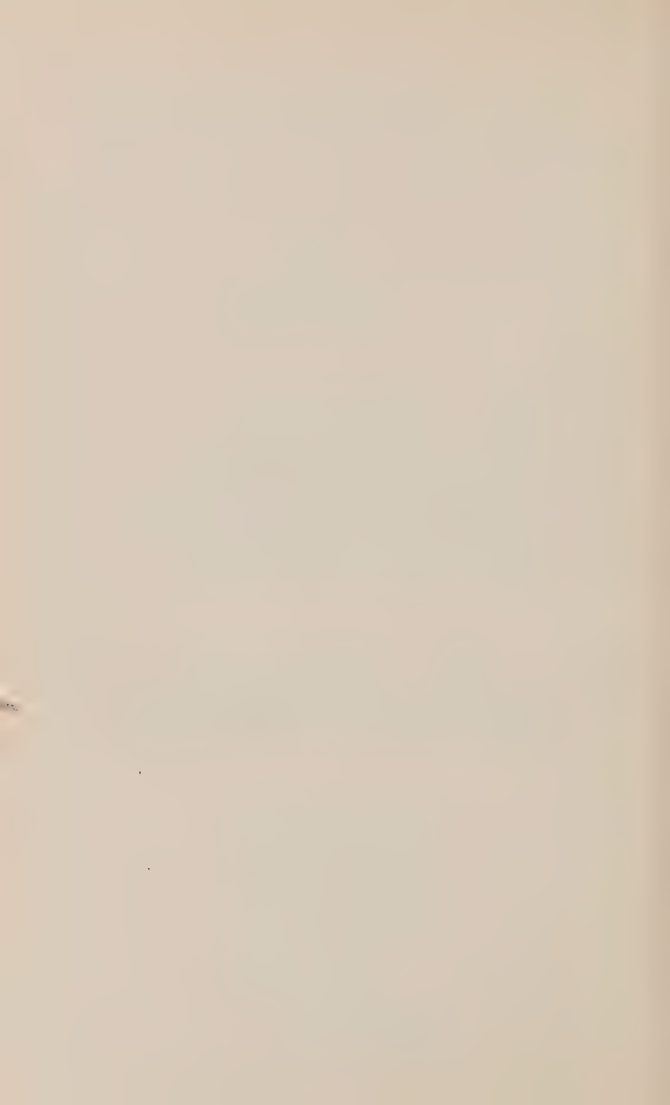
We have yours of the 25th, and will answer fully and frankly.

The officer you mention has no opposition, and will require the opposite parties to go into the matter at the proper opportunity and obtain an absolute decision, because he is obliged to settle the proposition promptly.

Trusting that this information will satisfy your requirements, we are,

Very truly yours,

transfix transacted detract deduct intercept
interpret intersperse unlace permit harmless-
ness policeman occident exceptional absurdity



ARISTOGRAPHY

Lesson Eighteen

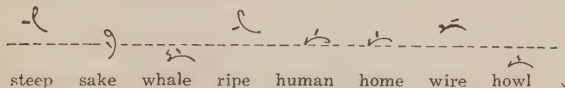
Vowel Insertion

1. While, heretofore, the omission of the light vowels only has been permitted, it is entirely permissible to omit *any vowel or diphthong*, as the vowels may be *reduced to ticks* and *inserted* in their proper places, according to the rules given below:

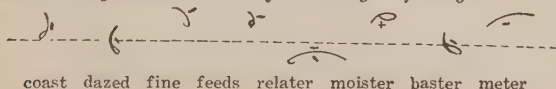
Thus, a stroke placed in the *first position* shows the omission of *any i or e vowel or the diphthong oi*; in the *second position*, *any o or u vowel*; in the *third position any long or light a vowel or the diphthong ou*.

Attention is called to the fact that the light *o stroke* represents any *ah* or *similar sound*, whether represented in the word by an *a* or an *o*. (See Lesson 5.)

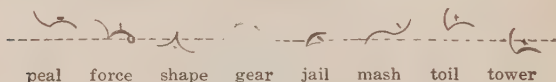
a. A vowel placed *to the left of a descending or above a horizontal or ascending stroke* is read *before the stroke* and *after an initial circle, loop, or hook*.



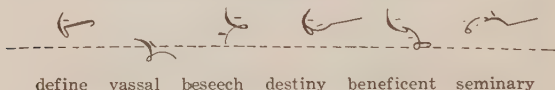
b. A vowel placed *to the right of a descending or below a horizontal or ascending stroke* is read *after the stroke* and *before any final circle, loop, hook, or letter or syllable added by a change of length*.



c. A vowel *between two strokes*, which are *not joined by a circle, loop, or hook*, may be placed *after the first or before the second*; but it should be placed with as little effort as possible.

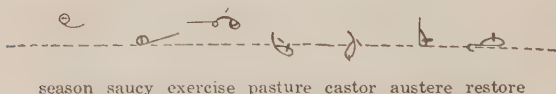


d. When two strokes are *joined by a circle, loop, or hook*, the inserted vowel *must be placed beside the stroke it immediately follows or precedes*.



Inserting Vowels in Ses and Ster

2. The vowel omitted in *ses* or *ster* may be inserted by shortening it and placing it *within ses* and by striking it *through one side of ster*.



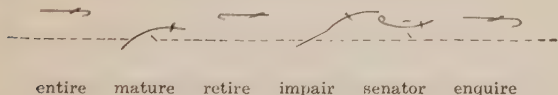
Vocalizing Shaded M and Sh

3. The vowel *between the m or sh and the r* shown by the shading of those strokes may be inserted by shortening it and striking it *through the stroke*.



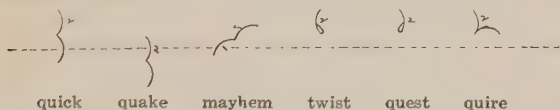
Vocalizing Double Lengths

4. The vowel in the syllable shown by doubling the length of a stroke may be inserted by shortening it and striking it through the lengthened stroke.



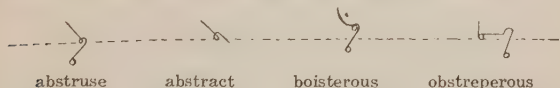
H, W

5. An *h* or a *w*, immediately preceding a vowel, may be omitted from the outline and prefixed to the inserted vowel.



Ster-vowel

6. *Str-vowel*, within a form, may be shown by putting the *s* within the *r*-hook, or by so joining the vowel to the *s* as to show the hook is intended.



7. Wordsigns

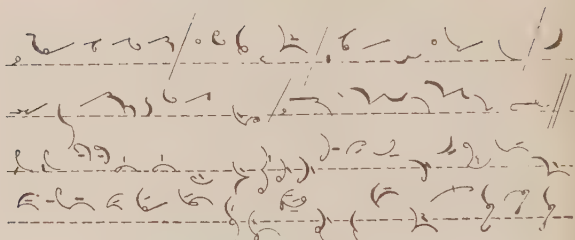
individual-ity
independent-ence
subsequent

intelligent
intelligence
designation

shorthand
enough
behind

became
become

8. Reading Exercise



9. Writing Exercise

Dear Sir:

We have your letter of the 10th and are answering promptly.

The following opinion is simply our opinion which is expressed because you requested it.

The gentleman's intelligent, independent, and subsequent designation of the individual who is behind in his shorthand lessons, became or will become plain enough to the average intelligence, as his individuality and independence is surely quite evident.

Hoping this expression meets with your approval, we are,

Yours truly,

back bar batch Bessie cask cheer check calm
dome fake gang hung stake sake scope slack
touch cashier worst young vampire ampere
sizzle mare vesture gesture pastor pleasure
pressure inquire nurture squeeze twine twain
queer obstruct extract bestrew

ARISTOGRAPHY

Lesson Nineteen

Reporting Expedients—Cumulative Phrasing


1. The following *words* are added by the following principles:

a. The words *there, their, they are, whether, and other* are added by *doubling the length of the last preceding stroke*. A stroke may be tripled to add two of the above, and quadrupled to add three of the above.

 Do you know
















 Do you know whether













 Do you know whether there, or, they are

 Do you know whether they are there?




b. The words *did, do, and had* are added by *halving a stroke and placing it in the first position* to show the addition of *did*; in the *second position* to show the addition of *do*, and in the *third position* to show the addition of *had*. For this purpose, the heavy vowel signs for *i, e, and u* are used to represent *I, he and you*, and the combination *w-heavy-e* is used to represent *we*. This principle may be occasionally applied in the *third position* to add




would, when there can be no conflict between *had* and *would*.

 I did
 I do
 I had
 why did
 why do
 why had
 where did
 where do
 where had
 he did
 he does
 he had
 she did
 she does
 she had



 what did
 what do
 what had
 you did
 you do
 you had
 they did
 they do
 they had
 when did
 when do
 when had



c. A stroke may be halved to add *it*, but not unless the context calls for the insertion of it.



 when it is
 where it is
 why it is

 what it is
 while it is
 is it is

d. The *n-hook* may be used to represent *not*, *own*, or *than*. One may also be thus represented.





 do not
 if not





 our own
 their own

 more than
 less than

 for his own
 in his own

e. *Stch* may be used *initially* for *stock* and *finally* for *street*; and *ster* may be used *finally* for *store*.

 stock-book
 stock yards
 May Street
 Randolph St.


 drugstore
 hardware store
 what store
 our store


f. In a phrase, *s* may represent either *see* or *saw*.

----- Q. Where did you see him?


----- A. I saw him on May Street.


g. The *r-hook* may represent either *our* or *or* in phrasing.

 our office
----- our order
----- our letter


 or two
----- or not
----- or any other


h. In phrasing, the word *trust* may be expressed by doubling the length of a stroke and adding *steh*.

 we trust
----- I trust
----- you trust


 she trust
----- in trust
----- our trust

i. In phrasing, *way* or *away* is expressed by joining *w*.


 right a-way
----- this way
----- what way


 our way
----- which way
----- their way

j. *What* may occasionally be shown by halving.

 in what way
----- at what time
----- for what

k. The *f-hook* may represent *if*, *of*, *have* and *ever*.

 and if
----- and of
----- and have

 whenever
----- whoever
----- however

Repeats

2. In court reporting, an answer may repeat a question, or a question may repeat an answer, with the slight exception of a *change of pronoun*. Such a

repeat is shown by parallel lines pointing to the matter repeated. This method of showing repeats may be used in reporting addresses, where the speaker repeats a part of a sentence.

Q. Where did you see the plaintiff
----- did I see the plaintiff? A. Where

Q. Yes. Where did you see the plaintiff. A. I do not remember.

 Q. You do not remember? A. I do not remember.

What do we find in the Steel Trust? What do we find in the Sugar Trust? What do we find in the Meat Trust?

W-hook

3. Experienced writers may prefix *w* to *m*, *sh*, *l*, *r*, *n*, and *ng* by a small initial hook. This hook is just like the *r*-hook on these strokes. The wordsign for *we* may be expressed by this hook in phrasing.














we will wear woman wash we know













W and Y Wordsigns

4. Any *w* or *y* *wordsign* may be doubled in size to add another *w* or *y* *wordsign*.





















we were with you were you-r you were would you-r
we would

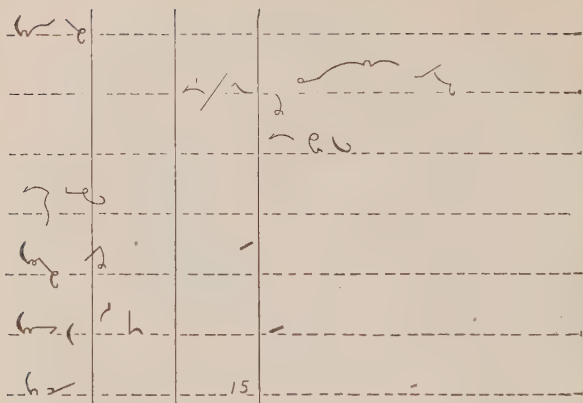
5. Wordsigns

 plaintiff
 defendant
 testimony
 real
 business
 previous
 never
 notwithstanding
 nevertheless
 my own
 her own
 we did not
 I do not remember

 conversation
 explain-ation
 explanatory
 somewhere or other
 more or less
 between
 some other
 any other
 each other
 more than once
 as a matter
 if there

6. Reading Exercise



7. Writing Exercise

Q. Did you see the defendant on the 25th of June, 1915? A. Yes, sir.

Q. Where did you see him? A. At the corner of Main and Second Streets.

Q. Did anything happen there while you were there? A. Yes, sir.

Q. What was it? A. A street car ran into an automobile.

Q. Was any one hurt? A. Yes, sir. The plaintiff was hurt.

Q. What time did this happen? A. I will say it was eight or nine o'clock, as near as I can recollect.

Q. You will say it was eight or nine o'clock, as near as you can recollect? A. Yes, sir. I would not be exact; but I will say it was eight or nine o'clock as near as I can recollect.

Q. Do you remember whether or not you heard a bell ringing at that time? A. I did not hear a bell ringing.

Q. Are you sure you did not hear a bell ringing? A. Yes, sir. I am sure I did not hear a bell ringing.

Q. Did you hear a horn? A. Yes, sir; I heard a horn all right.

Q. What horn was it you heard? A. I heard the horn on Mr. Brown's car.

Q. Are you sure of it? A. I am positive it was the horn on Mr. Brown's car.

Q. Do you know who blew the horn? A. I do not remember whether it was Mr. Brown or the man with him.

Q. You do not remember which it was? A. I do not remember whether it was Mr. Brown or the man with him.




























































































Q. You do not remember whether it was Mr. Brown or the man with him? A. I do not remember whether it was Mr. Brown or the man with him.

ARISTOGRAPHY

Appendix

Wordsigns

A complete alphabetically arranged list of the word-signs given in the text.

	a		before
	about		behind
	above		between
	absolute		beyond
	account		business
	according-ly		by
	acknowledge		came
	action		can
	advantage		certain
	advertise		certainty
	after		charge
	afternoon		city
	afterward		come
	again		comprehend
	against		comprehension
	ago		comprehensive
	all		consequent
	almost		consequence
	along		consequences
	already		consequential
	although		consider-able-y
	always		considerate
	am		consideration
	an-d		conversation
	another		defendant
	any		deliver
	anybody		delivery
	apprehend		denominate-ion
	apprehension		describe description
	apprehensive		designate
	are		designation
	Aristography		did
	Aristographer		differ-ent-ence
	as		difficult-y
	as it		disadvantage
	associate		distinct-ion
	association		distinguish
	astonish		do
	at		does
	attention		dollar
	average		done
	be		down
	became		each
	because		England
	become		English
			enough

equal-ly
 especial-ly
 essential-ly
 establish
 even
 ever
 every
 everybody
 experience
 explain-ation
 explan-atory
 express
 extra
 extra-ordinary
 fam-iliar-ity
 favor
 fir-st
 for
 for-gave-give
 forget
 for-given
 forward
 fre-quent
 fre-quency
 from
 gave
 gen-eral-ly
 gen-eration
 gen-tleman
 gen-tlemen
 give
 given
 go
 had
 has
 have
 he
 he (in phrases)
 here
 him
 his
 hour
 how
 hundred
 I
 I (in phrases)
 if
 im-agine-ation
 im-mediate
 im-portance-ant
 im-possible-ility
 im-prove-ment
 in
 in-dependent-ence
 in-dividual-ity
 in-fluence
 in-fluential

in-form-ation
 in-telligent
 in-telligence
 into
 ir-regular-ity
 is
 it
 kind
 knew
 know
 know-ledge
 lan-guage
 large
 largest
 long
 may
 me
 mem-oranda
 mem-orandum
 my
 nat-ural
 nec-essary
 nec-essity
 neither
 never
 never-theless
 new
 next
 no
 not
 nothing
 not-with-standing
 now
 O
 ob-ject
 ob-lige
 ob-serve
 ob-tain
 of
 off-ice
 off-icial
 off-icer
 often
 oh
 on
 only
 op-in-ion
 opp-or-tunity
 opp-osite
 opp-osition
 or
 ord-in-ary
 ought
 our
 out
 out-er
 out-side
 out-ward

over		these	they
particular-ity		think,	
party		thing	
peculiar-ity	perhaps	this	
plaintiff		those	
possible-y		though	
practicable		thousand	
practical		thus	
practice-se		time	
previous		to	
principle-al		too	
probable-y-ity		two	
proper		uncertain	
property		under	
propose		understand-ing	
proposition		understood	
proprietor		United States	
propriety		unsatisfactory	
public		until	
punctual-ity		up	
purpose		upon	
quality		upper	
quantity		upward	
question		U. S.	
quite	quote	us	
real		usual-ly	
recollect		very	
regular-ity		was	
remember		we	
represent		were	
republic		were you	
republican		we were-would	
require		what	
request		when	
respect	same	where	
satisfy-actory		whether	
seem		which	
several		who	
shall		whom	
she		will	
shorthand		wish, she	
should	some	with	
sometime		within	
somewhat	somewhere	without	
special-ly		with you-r	
subject		world	
subsequent		would	
suggest		year	
superintend-ent		yes	
superintendence-ents		yet	
testimony		you	
thank		you (in phrases)	
that		your	
the		you were-would	
their			
them			
there			

